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 Staccato Notes, 15, 31, 48, 64, 80, 95, 112, 128, 144, 150, 175.
 Sunday in Germany (J. R. Griffiths, Mus. Bac.), 149.
 Sunday Off, A, 91.
- Tact in Choir Leadership, 5.
 Tenor Part in Barnby's Hymn Tunes (J. R. Griffiths, Mus. Bac.), 88.
 Thoughts on Voice Training, 27.
 Tonic Sol-Fa Festival, 109.
 Toronto, College Street Presbyterian Church, Music at, 6.
 "Triumph of the Cross" at the City Temple, 69.
- Welsh Festival in London, 63.
 Wimbledon, Worple Road Wesleyan Church, Music at, 118.
 Woolwich Nonconformist Choir Union, 109, 181.
 Wolstenholme, W., Mus. Bac., 44.
- Edmond, Mr. Francis E., Organist, South Cliff Congregational Church, Scarborough, 166.
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- Relationship Between Organist and Choirmaster (Student), 63; (Keep Smiling), 69.

PORTRAITS.

- Brocklehurst, Mr. J. W., Choirmaster, Abbey Road Wesleyan Church, Barrow-in-Furness, 70.
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CONTENTS.

	PAGE
PASSING NOTES	4
LONDON FREE METHODIST MUSICAL UNION	5
TACT IN CHOIR LEADERSHIP	5
MUSIC AT COLLEGE STREET PRESBYTERIAN CHURCH, TORONTO	6
NONCONFORMIST CHOIR UNION TREASURER'S ACCOUNT, 1900	7
THE ORGANISATION AND CONDUCTING OF AMATEUR OR- CHESTRAS	8
ECHOES FROM THE CHURCHES	10
NEW MUSIC	14
TO CORRESPONDENTS	15
STACCATO NOTES	15
ACCIDENTALS	15

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OUR first word this month must be to wish our readers a very Happy and Prosperous New Year. We are thankful for the many kind and appreciative letters which reach us concerning the JOURNAL. We always gladly welcome any suggestions for making the JOURNAL more useful and interesting to our readers. We never began a year under more encouraging circumstances, for our circulation has greatly increased during the past two years. We are indebted to many friends for valuable assistance in this direction.

Now that the railway companies have definitely decided not to convey singers to the Crystal Palace Festivals this year at less than excursion fare, the various societies are considering what is best to be done to secure large choirs. We hope that the Midland and Northern choirs will make some sacrifice and attend the Nonconformist Choir Union Festival at the Crystal Palace on Saturday, June 14th, at 4 p.m. If they decide at once to do so, and arrange accordingly, there ought to be very little difficulty in meeting the increase on the fares charged three years ago, when many hundreds of singers from these districts were present.

There must be many choirs within twenty miles or so of the Crystal Palace (to whom the action of the railway companies is of no moment) who would like to take part in the Festival. We advise every choirmaster to bring the matter before the notice of his singers immediately, and persuade them to join the N.C.U. There are no fees of any kind to be paid. All information can be obtained from the hon. secretary, Mr. T. R. Croger.

The committee of the Union have arranged to hold a meeting of organists, choirmasters, and choir secretaries at the Baptist Mission House, Furnival Street, Holborn, E.C., on Tuesday, January 28th, at 7 p.m., when the work of the Union will be explained. It is hoped that as a result of this meeting many choirs in London and district not now connected with the Union will take part in the Festival. A programme of music will be provided, and an interesting meeting is anticipated. Any choir representative (who has not received an invitation) desiring to attend will be welcomed. Application for necessary tickets should be made to Mr. T. R. Croger, hon. secretary, 114, Wood Street, London, E.C.

An instance of the good feeling existing between the choirs of the Established and Free Churches was shown recently in Oswestry. The present Mayor (J. Parry Jones, Esq.) is a Congregationalist, and on the Sunday after his election he attended his own church in state. But on a week-day a little later he went to the Parish Church, accompanied by Volunteers, Friendly Societies, Trade Societies, etc. At this service the choir consisted of Church and Nonconformist singers, and the latter appeared in surplices like their friends of the Establishment. The organist of the Parish Church conducted, the organist of another church presided at the organ, and the organist of the Congregational Church directed the orchestra. We understand that the Mayor has since invited all the choirs of the town to supper. This is probably unique in mayoral entertainments.

The Wesleyan new hymn-book is progressing slowly. A special committee of about forty mem-

bers met last month, under the direction of Dr. W. T. Davison. The recommendations of a previous committee, received and adopted by the recent Wesleyan Conference at Newcastle, were fully considered, the chief point being that the new hymn-book should be a unity, homogeneous throughout. Everything which came from the brothers John and Charles Wesley will be most carefully and reverently considered. The question as to a historic preface to the new book is for the present postponed. The metrical Psalms as in the existing book is, as a separate section, to be omitted, those hymns that may be deemed suitable among them being distributed according to their subject matter. The same course will be taken with regard to hymns suitable for mission services. The sec-

tion of hymns for special occasions is to be revised and enlarged. The name of the author of each hymn is to be printed at the foot. To facilitate the work of preparation an important sub-committee, which includes the President of the Conference (Dr. Davison), Dr. Rigg, W. L. Watkinson (Connexional Editor), F. W. Macdonald, Sir H. H. Fowler, with a representative from both the Methodist New Connexion and Wesleyan Reform Churches, has been appointed to revise the existing hymn-book and make selections of new hymns. It will probably be two years before the new book will be ready for congregational use. The revision of Wesley's book now in use was made about a quarter of a century ago, the first part, which contains about 539 hymns, being as Wesley left it.

Passing Notes.



READ a book the other day which, so far as I could determine its purpose, seemed to be a skit on the microbe theory. Somebody had evolved a kind of "master microbe," warranted to destroy not only all other microbes, but the whole human race as well. He proposed to sell a jarful of his product to the highest bidder, and as Russia and Germany were about to go to war, he had hopes that one side or the other would purchase. Meanwhile, he went to the Derby, carrying his jarful of master microbes with him. He was mistaken for a "welsher," got into a free fight, had his jar broken, and—in two weeks' time Great Britain was a howling wilderness. I commend the theory to the cynical person who says he has been hunting for a "master microbe" to kill off all the piano microbes. Piano playing, in this peculiar person's view, is a disease; and he declares that unless our scientific men immediately go to work and inquire into the origin, nature, and effects of the piano microbe and the possible means of exterminating it, the whole world will shortly swarm with the deadly germ, as the potato fields of Colorado once swarmed with the notorious beetle. The final result, the cynic thinks, will be nothing less than the destruction of the human race. I fancy he has been indulging too freely in plum-pudding and roast goose. At the same time, I am not going to deny the existence of the piano microbe. But how to catch and deal with him—that is the question. You remember how the Irishman defined a flea? A flea, said he, is a "baste," that when you put your finger upon him he isn't there. The piano microbe, I fear, will be as difficult to get hold of as the Irishman's flea.

That old, old question of why we have never had a great lady composer has cropped up again. Long ago Plato remarked that woman "does the same things as man, but not so well." That certainly seems to be true of musical creation. But why?

One man answers by saying that women have ten per cent. less brains than men. But musical composition is a matter of inspiration rather than of brain; in fact, I should say the more brain you have the less likely are you to be a great composer. You will be too analytic, too unemotional. There are people, indeed, who contend that musicians have no brains at all—that the glory of their heads is their hair. In other words they are, as Carlyle said, "windbaggy sort of people." But that is away from the point. St. Paul said that the glory of a woman is her hair, and yet woman does not produce a Bach or a Beethoven, a Mozart or a Wagner. To myself the explanation is very simple. Woman is born with a pre-natal disposition towards matrimony. She may study hard as a girl, but if she is a charming girl or a girl with "a little bit of money," some lucky fellow is sure to pick her up, and then there is an end to the study. Pope has declared that the proper study of mankind is man, and no doubt the average married woman finds the study "proper" enough to engage most of her time and consideration. Prout's "Harmony" is thrown into the cupboard, and the harmony of the home has to be thought of instead. That's why we don't have great lady composers.

A newspaper man has come across a phenomenon in the person of an organ-grinder. The fellow is an Italian, and yet, "under the influence of some beer and a bit of supper," he lets himself loose in "English" as truly cockney as ever was heard within the sound of Bow Bells. Nor is that all. The greasy grinder actually declares that "it takes more art to play that 'ere organ than it do a church organ—I lay my life on it." The church organist (the grinder, you see, is an "organist" too) can change his tunes when he likes and as often as he has need to. The street man can't. Once he has started out with an organ he has "got to 'bide by what it'll play"; and so, as he can't choose his tunes, he must choose the people who have got to hear them. That is where the art comes in. Art, however, is ex-



pended in other directions. The grinder, it seems, has to read the papers regularly. "You see," says he, "we have to find out any distinguished person who is ill. So as not to play? Who are you getting at? So as to play, you mean. Nine times in ten that's a shilling certain to go away." Just so! Out of their own mouths shall ye condemn them. One does not need to take for gospel all that a beery organ-grinder says under the influence of the cheering "pot," but I believe the statement just quoted to be as true as anything within the boards of the Bible. And yet there are people who want to have our street music continued!

It has been left to a Yankee writer to discover that the piano, as the instrument of the weaker sex, is a foe to matrimony. This is how he makes out his case. The shape of the piano, he says, discourages propinquity, unless the lover is able to assist in a four-handed arrangement of a symphony. If he wishes to gaze into her eyes he must take his position at the other side of the piano. If he sits by her side she seems round-shouldered. If he places himself behind her, he is reminded of a calisthenic exercise. Conversation is impossible, for he dare not interrupt her in the performance of an endless sonata. So he meditates. He hears indisputable proofs of the strength of her fingers, and he is sure that incessant practice has made them tough and bony. He remembers Miss Wirt, the favourite pupil of Squirtz, who played for Mr. Snob at the Pontos. "What a finger!" said Mrs. Ponto; and indeed it was a finger, "knotted as a turkey's drum-stick, and splaying all over the piano." He reflects on the amount of time necessarily spent in acquiring such musical prowess, and he wonders

if she could take care of a house, or minister to his little wants. He has read somewhere that the greater number of pianists are victims of insomnia and sufferers from cruel nervous diseases. He is persuaded that she is irritable and morose, and—in short, her piano-playing drives love from his heart, and he resolves that he will go through the world a lone bachelor. I have given only the barest summary of the Yankee's argument, but his meaning is plain enough. Mothers and daughters should be warned. A harp would eat much less room than a piano, and it might actually encourage a timid wooer.

It is the festive season, and I am in a story-telling mood. And this is a true story that I am about to tell. A young lady was once present at a musical party where the lion of the evening was a celebrated flute-player. After he had performed, the young lady was presented to him, and there was a general silence in the room, which added to her natural embarrassment. She felt that she must say something, so, with a happy smile, she exclaimed: "Oh, how delightfully you play! Do you ever accompany yourself on the piano?" The artist looked at his flute, then at his fingers, shrugged his shoulders, bowed low, and said, "Never." After a moment she saw why everybody laughed. It is funny enough, isn't it? But such bits of unconscious humour do crop up now and again. I remember reviewing a novel in which the hero sang a Gaelic song and at the same time accompanied himself on the Scotch bagpipe! How he got the wind into the bag of his instrument was not explained by the writer. And now a Happy New Year to everybody!

J. CUTHBERT HADDEN.

London Free Methodist Musical Union.

THE friends at the new church, Fentiman-road, Vauxhall, have recently commenced a series of Pleasant Saturday Evenings. The Musical Union undertook to arrange for one of the concerts, and this accordingly was given on Saturday, November 30th, by the Manor (Bermondsey) Choir, under the direction of Mr. W. J. J. Franks. Part songs, etc., were rendered by the choir, numbering some thirty

voices, while the Misses Thomas, Rolfe, and Loader gave vocal solos. Messrs. Franks, Broomhead, and Lelliott likewise sang, the last-named gaining an encore for the humorous song, "The Bassoon." Variety was given to the programme by excellent violin solos, Mr. J. P. Humphreys being the executant. For each of his selections an encore was demanded. Mr. Sydney Duerr was the accompanist.

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Singers should always be encouraged in their preparatory work at rehearsals. A nervous director does not accomplish as much as one who disciplines

himself by not giving way to his excited emotions. A leader may be strict in his profession as chorister without exhibiting the irritation incident to the inevitable mistakes which occur in the regular drill work.

Some leaders are pleasant and companionable until they begin their drilling, when they are metamorphosed into hateful scolds. Such only retain their positions on account of their actual musical ability. Change can hardly be expected in an old chorister of this temperament, but young leaders may take warning and ward off such abnormal tendencies at the outset of their professional work.

Music at College Street Presbyterian Church, Toronto.



OUR sketch this month possesses features of interest inasmuch as it presents a record of good work accomplished across the sea. Music in the churches in Canada is not in such a forward condition as in some parts of this country, and it is a pleasure to present the portrait of Mr. Arthur H. Greene, one of the pioneers of the cause in the Dominion.

A short time since we had the pleasure of meeting Mr. Greene while on a visit to this country, and his record of work being of interest, we have departed from our usual method of visiting the church under notice, and gleaned our information from a personal interview away from the scene of the subject's activity.

Mr. A. H. Greene will be recognised by many of our readers as the contributor of many pithy and interesting reports in the Colonial section of "Echoes from the Churches." Brisk and bright, his utterance is as crisp as his paragraphs, and a talk with him as to methods of work in his adopted country was full of interest and encouragement.

Mr. Greene is well qualified for a position in these pages, for, in addition to his love of music, he is a Nonconformist of at least the fourth generation, his great-grandfather (Rev. Samuel Brewer) having been minister of Stepney Meeting for fifty years in the eighteenth century. Stepney was then a pleasant suburb of the metropolis which has long since absorbed it; a process fortunately carried out without overwhelming the church served with distinction by Mr. Brewer and many prominent successors, and which stands to-day a centre of usefulness in a district far removed in character and surroundings from the village of Mr. Brewer's day.

Our friend's musical capabilities were fostered from early youth, and for some few years previous to his departure for Canada in 1886 he was a member of the choir and assistant organist at Marsh Street Congregational Church, Walthamstow, being at the same time an organ pupil of Mr. Charles Darnton and Mr. Arthur Miller, of St. Giles', Cripplegate. Such an interest in choir work had he that, on arriving in Toronto, Mr. Greene immediately got to work; and in 1887 he received his first Canadian appointment as organist of Parkdale Presbyterian Church, where three

years of service were spent. In 1890 he was installed as organist and choirmaster at Bloor Street Presbyterian Church, and served the church with gratifying results for a term of five years, relinquishing the position in 1895 to undertake a similar work at Bonar Memorial Church. Five years would seem to be Mr. Greene's favourite term of office, for in 1900 he was appointed organist and choirmaster at College Street. The position is a fitting climax to the progression through the various stages of his activity, being at once the most important and the most responsible post he has held.

College Street Church is one of the most imposing Presbyterian churches in the city of Toronto, and has a seating capacity for between twelve hundred and thirteen hundred persons. It has enjoyed for the long period of twenty-six years the pastoral care of its first minister—Rev. Alex. Gilray, a man well-beloved of his people, and well fitted to adorn his position as pastor of a large and influential church. The service is one of the best in the city, with good congregational singing. Two choir items are in every service, either a solo or duet and an anthem being the almost invariable rule. Mr. Greene himself occasionally leaves the organ-stool to sing in a quartet, for the sake of identifying himself with the choral work of his choir. This is rendered easy by the position of the



MR. A. H. GREENE.

console, which is on the choir platform below the pulpit, and in front of the preacher. The organ is a two-manual instrument of good quality, and is built into a large arch at the back of the pulpit. One of Mr. Greene's first requests after his appointment was for better accommodation for the choir, and the managers at once ordered the erection of the choir platform, which furnishes seats for fifty singers, the alteration to the organ being part of the scheme. A high standard is alone acceptable, and due regard is paid to this in all the work undertaken by the choir. Idleness is, in consequence, *not* a feature in the preparation for the Sunday services, and Mr. Greene was enthusiastic in his praise of the regular and punctual attendance of his choir at rehearsal. There seemed to be a reflex of confidence and affection on behalf of the members, but our friend was not to be "drawn" into any confession of other than the usual relationship which is met with everywhere.

kicks than ha'pence." An evening spent at the home of some of the well-to-do members of the congregation is always much appreciated, and it is an encouragement to the choir in their efforts to serve the church. We hope this hint will fall on good ground.

Too modest to speak his own praise, Mr. Greene may well be regarded as a useful and successful pioneer in matters musical in the city of his adoption, and he furnishes a splendid instance of transplanted energy, enthusiasm generated at home bearing very satisfactory fruit abroad. He has an intense interest in his work, and is happy in his labours, crowned as they are with such good success. His ideals may not be all realised, but his enthusiasm will not let him rest while good work remains to be accomplished. A pleasure to meet, it was a pain to part, and in the hand-grip at the trainside, when our friend started on the first stage of his homeward journey, there was the unspoken but earnest appreciation of one whom it was a genuine pleasure to have seen, as well as a hearty desire for a long career of useful and sanctified activity.

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The Organisation and Conducting of Amateur Orchestras.

An address given by Mr. T. R. Croger at the Midland Convention of Choirmasters and Music Teachers held in the large Lecture Theatre of the Birmingham and Midland Institute, the Lord Mayor of Birmingham in the chair.



COMMON with thousands of other music-lovers, I very much regret the decay of orchestral playing in consequence of the introduction of keyboard instruments. It is quite certain that organs have driven away orchestral players from the churches in villages and towns. The organ is not going to be done away with, it has brought dignity and simplicity into the service, and will continue to hold its position, but there is no need to oust other instruments. In my remarks it will be evident that the difficulty is not how to form an orchestra, but how to keep one when you have got it. How to destroy an orchestra: that thought will run right through my remarks. If I had thought I was expected to describe how to form an orchestra, I should have done it in this way:—Procure a large bag of money that requires the use of both hands to carry, get the best instrumentalists that London, Birmingham, and Liverpool can command, have one rehearsal, exhaust your players, then give your concert, and you will easily carry home that bag in one hand. But in forming an *amateur* orchestra you do not begin with a large bag of money! You will rather make personal application to the instrumentalists of your acquaintance, you will advertise in the newspapers, you will issue circulars; all these are useful aids, but there is nothing like the human presence to bring about you the best available players. The strength of a chain is in its weakest link. The strength of an orchestra is in the best players that you can find. You must begin at the top. I am not proposing that you should start with a violin class. An orchestra is an entirely different organisation. You want a certain number of first violins to sit on your left, seconds on your right, 'cellos, double basses, and wind instruments of all sorts. You will have twenty or thirty staves to your score, and you will have to find players for all these respective parts.

Assuming that you have procured your players, you have to make very great consideration for the position in which you have placed them. Orchestral players are not in any sense to be compared to members of choirs. I am an old singer and choirmaster, and know the difference of the environment. An instrumentalist is an enthusiast first. He spends pounds upon his instrument, say a flute costing perhaps £30. Violins can be bought from 2s. 6d. to two thousand guineas. You little think of the value of the instruments alone which are before you in an orchestra at a concert. The instruments of a first-class professional orchestra may cost £1,500 to £2,000. Your instrumentalists have paid a great

deal for their tuition, and have put in an enormous amount of practice to qualify for membership, therefore I have a great amount of respect for the personality of the orchestra. The number of instrumentalists upon whom you may call is very limited. You must cut your coat according to your cloth. I happen to be secretary and treasurer of a large society which has ample funds, and I do not ask the players to subscribe. You may have governors, ministers, or deacons ready to pay all the expenses you will incur. (Laughter.) You may have—I do not assert it. In a great number of orchestras ladies are excluded. That is a fatal mistake. Lady players are most useful instrumentalists in an orchestra. You may say you get more masculine vigour from the men. I do not always want that; I want chaste, refined playing. I say to all the seconds: I want a better musician to play an inner part than an outer one. Keep some of the best fiddlers on your second side. I play sometimes in an orchestra where there are forty violins and two violas. The viola is a little larger, and the player objects to stretch so much. That is idleness. He also says, "But it does not play the tune." Probably the chief drawback is the alto clef. I have lately taken a tour of our musical institutions, and find that there are between 400 and 500 violin students at the Guildhall School of Music, and ten for violas. At the Royal Academy of Music free tuition was offered to a viola player, but there was not a single application. At the Royal College of Music a viola scholarship was vacant, with free tuition, and possibly maintenance also, but there was not one applicant for that instrument! It is a shame. (Hear, hear.) See to it that these scholarships do not go begging. There are solos for the instrument. You must have the instrument in the quartet and in the orchestra. If there is one more viola player in the land after my few remarks, it will justify my visit to Birmingham. There are numbers of men who would be willing to take up the double bass if you would provide the instrument. If you are forming an orchestra, purchase the instrument; two would be better. Buy four-stringed basses. The old three-stringed basses were useful, but the four-stringed one is more so. If you have a man that cannot play the four-stringed instrument, let a string down off the bridge, and he has got three.

Now, as to the wind: one piccolo goes a long way; keep it down. A second flute player may invert his part on the piccolo; you must restrain that. An amateur oboe may be quacky; it is an extremely delicate instrument, and must be of good quality. Hold your instrument to the light, and it should be as bright inside as a looking-glass. If not, you will not have good tone. The oboe part

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Allegro con energia. $\text{♩} = 120$.

ORGAN.

Allegro con energia. ♩ = 120.

ORGAN.

Gt

O clap your hands, clap your hands, all ye peo-ple, shout un-to

O clap your hands, clap your hands, all ye peo-ple, clap your hands, shout un-to

O clap your hands, clap your hands, all ye peo-ple, clap your hands, shout un-to

O clap your hands, clap your hands, all ye peo-ple, shout un - to

God with the voice of triumph; O clap your hands, clap your hands, all ye people,

God with the voice of triumph; clap your hands, clap your hands, all ye people,

God with the voice of triumph; clap your hands, clap your hands, all ye people,

God with the voice of triumph; clap your hands, clap your hands, all ye people,

Shout un-to God, shout un-to God, shout un-to God with the
Shout un-to God, shout un-to God, shout un-to God with the
Shout un-to God, shout un-to God, shout un-to God with the
Shout un-to God, shout un-to God, shout un-to God with the

voice of triumph. For the
voice of triumph.
voice of triumph.
voice of triumph. For the Lord most high, most high is ter-ri-ble;

mf Swell 8 ft reeds. Choir 8 ft

Lord most high, most high is ter-ri-ble; He is a great
He is a great

cres *cen-*
Gt f *cres*

O clap your hands.

4

do

King, *cresc* He is a great King, He is a great

He is a great King, He is a great King, a

He is a great King, He is a great King, a

King, He is a great King, He is a great

King o - ver all the earth; He shall sub - due the peo - ple

King o - ver all the earth; He shall sub - due the peo - ple

King o - ver all the earth; He shall sub - due the peo - ple

King o - ver all the earth; He shall sub - due the peo - ple

add swell

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

① clap your hands.

and all na - tions, and all na - tions un - der our feet. *mf* O clap your

and all na - tions, and all na - tions un - der our feet. *mf* O clap your

and all na - tions, and all na - tions un - der our feet. *mf* O clap your

and all na - tions, and all na - tions un - der our feet. *mf* O clap your

choir.

hands, clap your hands, all ye peo - ple, shout un - to God with the voice of

hands, clap your hands, all ye peo - ple, shout un - to God with the voice of

hands, clap your hands, all ye peo - ple, clap your hands, shout un - to God with the voice of

hands, clap your hands, all ye peo - ple, clap your hands, shout un - to God with the voice of

triumph; O clap your hands, clap your hands, all ye people. shout un - to God

triumph; clap your hands, clap your hands, all ye people. shout un - to God

triumph; clap your hands, clap your hands, all ye people. shout un - to God with the

triumph; clap your hands, clap your hands, all ye people. shout un - to God with the

Full sw. open

O clap your hands.

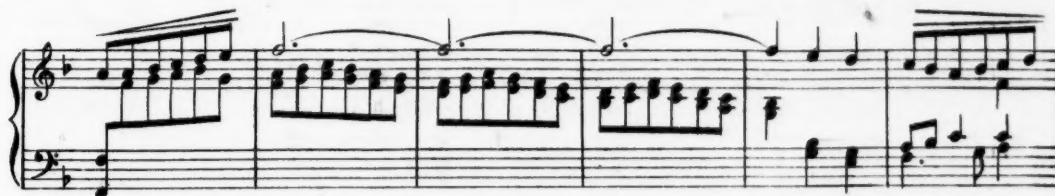
shout un-to God, shout un-to God with the voice of triumph,
shout un-to God, shout un-to God with the voice of triumph,
voice of tri-umph, shout un-to God with the voice of triumph,
voice of tri-umph, shout un-to God with the voice of triumph,

G^{tr} to Sw.

piu. f shout un-to God with the voice of triumph, shout un-to God with the
piu. f shout un-to God with the voice of triumph, shout un-to God with the
shout un-to God with the voice of triumph, shout un-to God with the
shout un-to God with the voice of triumph, shout un-to God with the

voice of tri-umph, shout un-to God with the voice of triumph.
voice of tri-umph, shout un-to God with the voice of triumph.
voice of tri-umph, shout un-to God with the voice of triumph.
voice of tri-umph, shout un-to God with the voice of triumph.

O clap your hands.

Andantino. $\text{♩} = 66$.

pp
He shall choose our in - her - i - tance

pp
He shall choose our in - her - i - tance

pp
He shall choose our in - her - i - tance

pp
He shall choose our in - her - i - tance

for us, He shall choose our in - her - i - tance for us,

for us, shall choose, shall choose our in - her - i - tance for us,

for us, shall choose, shall choose our in - her - i - tance for us,

for us, He shall choose our in - her - i - tance for us, for

O clap your hands.

mp He shall choose our in - her - i - tance for us,
mp He shall choose our in - her - i - tance for us, He shall
mp He shall choose our in - her - i - tance for us, He shall
He..... shall..... choose, shall choose, He shall

our in - her - i - tance for us, *mf*
choose our in - her - i - tance for us, *mf* the
choose our in - her - i - tance for..... us, *mf* the
choose our in - her - i - tance for..... us, the

mf the ex - cel - len - cy of Ja - cob, the
ex - cel - len - cy of Ja - cob, the ex - cel - len - cy of Ja - cob, the
ex - cel - len - cy of Ja - cob, the ex - cel - len - cy of Ja - cob, the
ex - cel - len - cy of Ja - cob, the ex - cel - len - cy of Ja - cob, the

Q clap your hands.

ex - cel - len - cy of Ja - cob whom he loved, the

ex - cel - len - cy of Ja - cob whom he loved, the

ex - cel - len - cy of Ja - cob whom he loved, the

e - cel - len - cy of Ja - cob whom he loved, the

pp

poco a poco rall.

ex - cel - len - cy of Ja - cob whom he loved.

ex - cel - len - cy of Ja - cob whom he loved.

ex - cel - len - cy of Ja - cob whom he loved.

ex - cel - len - cy of Ja - cob whom he loved.

Allegro spiritoso $\text{♩} = 120$

O clap your hands.

Sing prais-es to God, sing prais-es,

Sing prais-es to God, sing prais-es,

Sing prais-es un-to God, sing praises to

Sing prais-es to God, sing prais-es, sing

poco *cres* *cen*

O sing prais-es, sing prais-es un-to our King, sing

sing prais-es, sing prais-es un-to our King, sing

God, sing prais-es, sing prais-es un-to our King, sing

prais-es, sing prais-es, sing prais-es un-to our King, sing

poco *cres* *cen*

do *ff* *mf*

prais-es un-to our King, sing prais-es, sing prais-es, sing prais-es, For

prais-es un-to our King, sing prais-es, sing prais-es, sing prais-es,

prais-es un-to our King, sing prais-es, sing prais-es, sing prais-es, For

prais-es un-to our King, sing prais-es, sing prais-es, sing prais-es,

do *ff* *mf*

Choir 8ft.

O clap your hands.

O cl

God is the King of all the earth, *mf* For God is the King of

God is the King of all the earth, *mf* For God is the King of

legato *senza ped.* *Sw. Sft. & reeds.*

mp For God is the King of all the earth; sing ye

all the earth, *mp* For God is the King is the King of the earth; sing ye

For God is the King is the King of all the earth; sing ye

all the earth, *m* For God is the King of all the

Full Sw. closed.

praises, sing ye prais-es with un-der-stand-ing. Sing praises to

praises, sing ye prais-es with un-der-stand-ing. Sing

praises, sing ye prais-es with un-der-stand-ing. Sing

earth; sing ye prais-es with un-der-standing. *Gt. Diaps. add Prin.* Sing

0 clap your hands.

God; sing praises, O sing prais - es, sing *piu f*
 praises to God, sing praises, sing prais - es, sing *piu f*
 praises to un - to God, sing prais - es to God sing prais - es, sing *piu f*
 praises to God, sing praises, sing prais - es. sing prais - es, sing

prais - es un - to our King, Sing prais - es un - to our King, sing prais - es
 prais - es un - to our King, Sing prais - es un - to our King, sing prais - es
 prais - es un - to our King, Sing prais - es un - to our King, sing prais - es
 prais - es un - to our King, Sing prais - es un - to our King, sing prais - es

add full Sw. closed. open Sw. *ff* Full Organ.

un - to God..... A - - - men..... *mf* *molto rall.*
 un - to God..... A - - - men..... *mf* *molto rall.*
 un - to God..... A - - - men..... *mf* *molto rall.*
 un - to God. A - - - men..... *mf* *molto rall.*

O clap your hands.



can be played on the flute. Two clarinets and two bassoons are wanted; they are rare, especially the bassoons. In the old days everybody played the bassoon if they did not play the 'cello. If you have not a bassoon, you must certainly put a 'cello to the part, or a euphonium may play it.

Then you come to the brass. French horns are nearly impracticable for amateur orchestras; they are so extremely difficult. The horn part is transposed on paper, and then the player transposes on his instrument, so that invariably you must have professional horns. Trumpet parts are commonly played on the cornet. I do not like the cornet for orchestral work, though it is a very beautiful instrument in a military band. It is often a shade under the pitch. Persuade a young fellow to get a modern valve trumpet. Trombone players may be found, alto, tenor, and bass, but the alto trombone will be rare. A euphonium will be useful. In conducting, wait for your tympani player. He has to tune every time and often. To tune the tympani (and to play them), they should be struck about a hand's length, more or less, from the rim, there a definite note will be found. In the middle the tone is flabby. You must not start before your drummer is in tune, or you may not have his services. As to cymbals, the less said the better. I know many a hall in which the orchestra is ruined by the cymbals and bass drum. The cymbals are very good instruments for discovering an echo. I generally leave them out.

We will suppose you have got your instruments. A most vital thing is attention to the desks. An inadequate arrangement of the desks is a means of killing an orchestra sooner than anything else. Any porter can plant them out, but he will probably put them all in a straight row. The conductor should be in the centre of a semi-circle. All the players should radiate from him, so that he and they see eye to eye. When I go to my desk, I look for Eyes. If anybody cannot see me, I have the desks shifted along. A gentleman wrote to the *Times* lately, saying that the Philharmonic orchestra never looked up from their desks. They do not need to do so. A decent orchestral player stops before the conductor raps his desk; he can see instinctively, and watches the gestures as well as the beat. Keep all the eyes fixed upon the conductor over the music. Another fault in putting out desks is that they are always too high. Many of us in these degenerate times wear glasses. If you have got your glasses to their focal length for the music, you cannot see the conductor through them. You must be able to see the conductor over the top of the glasses. An enthusiast who can play solos comes to rehearsal, cannot see the conductor, is, being pulled up, made to look foolish in the sight of his juniors, he keeps away, and it is not easy to replace him. I see that the desks are down low; they must have them so before I begin. That I consider to be one of the most essential things.

There are no broad general principles concerning the organisation of an orchestra; it is all detail.

Having arranged your desks, you come to the choice of music. There is a lot of vile rubbish on the market, but you can get the best music in the land at a market price. The best is not of necessity the most difficult, any more than the best songs are the most florid. There are libraries where you can hire the best for a trifling sum. Take care to provide only that which is good, and give your leading men solos. Some people say you should not have a pianoforte on an orchestra, but when you have only part of an orchestra you should have the piano. I had recently to rehearse Schubert's "Unfinished Symphony" with all the wind parts omitted. How was it to be kept going? The piano fills in missing parts, and can play the harp part if there is one.

You want a secretary—he gets the kicks. A treasurer has to make bricks without straw. And the librarian is an important officer. I have been to rehearsals where the conductor has come a quarter of an hour late. Anything is fished out, and half the time is wasted in getting the parts. If you cannot afford elaborate wrappers in gold type, have brown paper ones, and put all that you are going to play into them before the hour for practice arrives.

Tuning is important. It is the life-blood of the institution. It is like having blood poisoning to have an orchestra badly tuned. Grattan Cooke, a famous oboe player about sixty years ago, being a man of eminence, was always asked to give the A. The oboe does so to this day. It is frequently horribly sharp. It depends upon its reed, and most players make their own reeds. Many violinists have to stretch their strings to breaking point to reach the pitch. It is better to tune to a fork of standard pitch, or to a pianoforte. With regard to tuning to an organ, that is serious. Many organists play in A major, but D minor is the proper key to play in for tuning. An organist who is up to the mark quietly holds the note A. I remember an organist putting on all the organ he could. Our tuning was impossible till that was stopped. The conductor waited. After ten minutes the organist had to be stopped by a messenger. The whole performance was swamped by that organ. Organists should not use reeds or mixtures when playing with a band.

Another point, a very important one to induce good people to come to you, is to print their names on the programme. Punctuality I need hardly talk about, because we know that always refers to the man outside. The conductor who comes late may be certain that others will come late too. It is best to go to the desk and begin, even if few are present. Another serious aspect of unpunctuality is that people who come in late have no time to tune. As to tuning the double bass, men often scrape away on the lower strings, they cannot hear the sound, they saw the bow up and down as well as across. The bow must go as straight as possible. If it goes up and down it checks the vibration and gives a rumbling sound. It is best to tune by the harmonic, or half length of the string; you get a clearer note. There is a story told of an amateur who used to play

under Sir Michael Costa. He was filing away and could not get right. Just as Costa was going to the desk, a professional said, "I don't think you are in tune now." He pressed his fingers on the strings, and said, "I never make them any tighter than that." (Laughter.)

To play accompaniments to instrumental or vocal solos teaches members of an orchestra what they would never otherwise learn, namely, *to wait*. It is the vocalist or soloist who sets the time, the conductor follows, and the orchestra follows the conductor. Soloists are not always strict as to time. A friend of mine who was exasperated by a lady taking liberties with her song, determined that in her second song he would drag her through it by the ears. There was a scene afterwards. They don't hesitate to turn a crotchet rest into a minim rest, or to prolong a note so as to get five beats into a bar instead of four. Every individual must count his bars, and the conductor must be absolutely sure in his beat. You may often see conductors beating round and round. You must always have a straight down beat, and only one down beat in each bar. In any orchestral piece somebody has rests. Playing in an orchestra recently, I came upon 227 bars rest! Fancy counting that under a circular beat, and perhaps a change of time in the course of the rest! (Laughter.) The emperor of English conductors, Dr. Cowen, is the one I admire most. Whatever he does is right, whatever he omits to do, you can omit to do. However, he beats the 5-4 time of the Tschai-kowski's "Pathetic Symphony" with two down beats. That seems objectionable, but he is a greater man than I. As to other conductors, I could speak of many of their funny little tricks, but time forbids. I was once asked to play in an orchestra at a performance. No sticks, no desk, no music were ready. In a hurry four sheets of MS. music paper were handed to me, one of which had no title. It is a little difficult to recognise a drum part without a title. (Laughter.) Whenever I am asked to play in that band again, I always have a previous engagement. Another conductor, a most lovable and learned man, hovers with the baton uplifted when we are quite ready to start, and proceeds to tell some vastly interesting anecdote, explains the circumstances under which the composition was written, and gives other information for which we would be profoundly thankful in the ordinary way, but *not then*. It is not

a favourable time for imparting information. An orchestra attached to a choral society ought not to be kept to the accompaniments to a choir that is not present; good standard orchestral works should be in hand as well.

Now to recapitulate. First catch your players, treat them with generosity, always have a vocalist at your rehearsals for solos, or two to sing a duet—a splendid training for both band and soloists. Have a pianoforte, put names on the programmes, treat your people with great respect, because they deserve it, and you may not replace them. It is better to have the orchestra complete by giving engagements to professionals, and a small fee for attending rehearsals. Playing with an incomplete band is unsatisfactory work. The great requisite for success is summarised in that brief phrase "the divine gift of tact." That is what the organiser of an orchestra wants. "Evil is wrought by want of thought as well as want of heart." Michael Angelo spent a lot of time in finishing the fine details of a big work of art, and people said, "These things are trifles"; he replied that "trifles make perfection, but perfection is no trifle." Lastly, the definition of genius attributed to Dr. Johnson should be remembered: "Genius is the capacity for taking infinite pains." (Applause.)

In reply to remarks made by Mr. A. R. Gaul, Mr. H. Davey, Mr. W. Harrison, and Mr. J. A. Davies, Mr. Croger said that he agreed with Mr. Gaul both as to marking cuts in copies and tuning in a key unrelated to the piece that had been played. Imagine a choir asking for the chord to be given on the piano to tell the audience if they had flattened. He did not think there was any scarcity of good music. As to the need of soft playing from amateur wind, cheap German instruments were sometimes the cause of the coarse tone. He did not agree about Sol-fa-ing the horn part, as players preferred the F horn, and had a fixed standard of value in their mind. Composers often made mistakes with that instrument; clarinet music transposed was not horn music. Mr. Davies misunderstood him. He (Mr. Croger) once felt personally aggrieved on being asked to assist in selling instruments that had been used in a church, the object being to buy an American organ. He would be glad to give advice to young conductors at any time when orchestras were being formed.

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. R. Taylor.

METROPOLITAN.

CITY.—One of the best performances given lately by Mr. Hawkins, in the City Temple, was that of Mendelssohn's "Elijah," Nov. 21st. The soloists were Miss Stanley Lucas, Miss Maud Birt, Miss Lucie Johnstone, Miss Ethel Holt, and Messrs. John Probert, Harry Roberts, Charles Tree, and Albert West. The chorus of about one hundred sang splendidly. The effect was heightened by a quartet of brass instruments. Mr. Rolph Norris was at the organ.

HIGHBURY.—A very successful sacred concert, in aid of Renovation Fund of Highbury Hill Baptist Church, was given on Tuesday, the 10th ult. The work selected for the first half of the concert was

Stainer's "The Daughter of Jairus." The solos were excellently sung by Miss Winifred Jenkins, Mr. Robt. A. Kingston, and Mr. Alfred Bentley. The chorus, formed of Arundel Square and Kingsland Congregational and the above-named church choirs, worked well to Mr. Berridge's bâton. The second part of the concert consisted of songs and choruses. Madame Hands sang "O, dry those tears," and was loudly encored. Mr. Kingston sang "Be thou faithful unto death" very nicely. Mr. Bentley won a well-merited encore for "The City of Rest" (C. H. Lloyd). The choruses in the second part were—Goss's "Wilderness," Rossini's "To Thee, great Lord," and Berridge's "Thou art my God." Mr. Ernest Darke played the introduction to the cantata

with skill and taste, as he did the organ part throughout the evening. Miss Ella Newton was an efficient pianist. Master Harold Darke played an organ solo.

ISLINGTON.—At a special service held at the Presbyterian Church, on December the 11th, Spohr's "Last Judgment" was performed; the principals being Miss Winifred Marwood, Miss Sargood Alexander, Mr. William Sheen, and Mr. R. D. Grant. Mr. J. S. Macdonald, A.R.C.O., presided at the organ. The choruses were sung by the choir of the church under the direction of Mr. H. E. Mackinlay, F.R.C.O., L.Mus.T.C.L.

LAMBETH.—The annual performance of Spohr's "Last Judgment" at Christ Church, Westminster Bridge-road, was given after the evening service on Sunday, December 15th, and was much enjoyed by a large audience. The organ accompaniments were in the safe hands of Dr. F. N. Abernethy, and were supplemented by trombones and drums. The choruses were given by an augmented choir, and the solos by Miss Edith Luke, Miss Frances Wheal, Mr. William Fell, and Mr. W. P. Richards. Mr. J. R. Griffiths, Mus.Bac., conducted.

STOKE NEWINGTON.—The Devonshire Square Church Choral Society opened its second season on the 3rd ult., with a concert in aid of the Church fund for providing Christmas dinners for the poor. The choir sang "Hiawatha's Wedding Feast" (Coleridge-Taylor) and several part-songs, including "Bold Turpin" (Bridge) and "Song of the Vikings" (Fanning). Songs were contributed by Mrs. Lindsay-Blee, Mr. W. H. Fothergill, and Mr. Whorlow Bull, all of whom acquitted themselves well and were heartily applauded, as was also Miss Edith Peck, who gave several recitations with fine dramatic fervour. Miss Edith Wells played two pianoforte solos very tastefully, and her careful accompaniments (especially to "Hiawatha") were of very great assistance to the choir and vocalists. Mr. G. Ernest Arundel conducted. As the room was crowded in every part, the concert resulted in a considerable addition to the Poor Fund.

ST. PANCRAS.—At the Presbyterian Church the Rev. Z. B. Woffendale has organised a series of Sunday night concerts, to take place after the usual evening service. On the 17th ult. the choir, under the direction of Mr. J. M. James, gave an excellent rendering of Arthur Berridge's cantata, "Christ on the Sea," Mr. Woffendale reading some of the numbers and making comments on the story as the work proceeded. The solos were sung by members of the choir. Mrs. Rickett's rendering of "When the wild waves" was particularly worthy of mention, as was the contralto singing of "O'er the billows of the ocean." The conductor himself sung some of the bass solos. Miss James accompanied throughout with considerable skill and good taste.

PROVINCIAL.

ACCRINGTON.—A musical service at Bethel Baptist Chapel on Sunday afternoon, December 1st, attracted a large audience. The principals, Madame Nutter (soprano), and Messrs. Tattersall and John Harrison, tenor and bass respectively, acquitted themselves admirably. Mendelssohn and Handel figured prominently in the programme, "Hear ye, Israel" and "I will sing of Thy great mercies," by the first-named, being finely rendered by Madame Nutter. She also gave "The Better Land" (Cowen). Mr. Tattersall gave a neat interpretation of "The Holy City," among other pieces, and Mr. Harrison

dealt in a masterly manner with Haydn's recit. and air, "And God said" and "Heaven in fullest glory shone." Cowen's "A Psalm of Life" was another appreciated item by Mr. Harrison. Madame Nutter and Mr. Tattersall were responsible for the only duet of the afternoon, Stainer's "Love Divine." Choruses were rendered by the choir under the conductorship of Mr. J. H. Kay. Mr. E. Hargreaves was the organist. Special music was rendered in the evening by Mr. Tattersall and Mr. Harrison.

BANGOR.—Mr. E. Minshall gave an organ recital in the English Congregational Church on Thursday, December 5th. Miss M. J. Edwards and Mr. D. L. Webb were the vocalists.

BOURNEMOUTH.—A concert was given in Springbourne Wesleyan Chapel on November 20th, the programme being made up of selections from Mendelssohn's works. Pianoforte solos were given by Mr. Walter Webber, part-songs by the choir, and violin solos by Mr. Sydney Youngman. The vocal items (solos, duets, and trios) were rendered by Miss Lucy Rigler, Mrs. Heaton, Miss Ethel Pitman, Miss Cherritt, Mr. W. H. Hardick, Mr. W. Roberts, and Messrs. E. and F. Thresher. Mr. W. H. Hardick presided at the organ, and Mr. Fred C. Brazier at the piano.

BRUTON.—On Wednesday, 20th November, the choir of the Congregational Church, with the able assistance of friends, gave a sacred concert. The first part consisted of Berridge's cantata, "The Love of God," which was rendered in a praiseworthy manner by choir and orchestra. The opening recitative was effectively sung by Mr. H. F. Jones, and the following chorus, "God is Love," was well given, this, with the final chorus, "Lift up your hearts," being the most successful of the choral numbers. The solos were taken by Miss B. Bennett, "My Soul Inspired"; Miss Lockyer, "Yea, I have loved thee"; Miss Irene Gass, "When I had wandered"; Miss M. A. Jones, "O Love Divine"; Mr. A. G. Hill, "God so loved"; and Mr. T. A. Gass, "Let us love one another," and were all very nicely sung and much appreciated. The Misses Gass were very successful in the duet, "Beloved, now are we children of God," and Miss M. Harding, Miss F. Bottom, and Mr. G. Harewood assisted in the quartets. The choir sang the choruses in good style, and the playing of the small orchestra was excellent. Part 2 was made up of miscellaneous selections, the rendering of which was much enjoyed; Woodward's beautiful anthem, "The Radiant Morn," being expressively sung before the Benediction was pronounced by the pastor (Rev. D. I. Gass).

BURNLEY.—On Tuesday evening, December 3rd, the members of the Colne Road Wesleyan Chapel Choir held their annual business meeting. The secretary, Mr. A. Bradshaw, gave a very encouraging report. He referred to the improvement in the music at the services, also to the high position and popularity of the choir amongst the musical people of Burnley, a large number of concerts having been given in the town and district during the past year. He also mentioned the success of the choir at the Blackpool Musical Festival in May last, when they received the first prize, this being the fourth occasion on which they have won the first prize during the last few years. The business having been transacted, a presentation was made to the esteemed choirmaster, Mr. Dan. Duxbury. Mr. W. Hargreaves made the presentation on behalf of the choir, and in so doing, said he had been associated

with Mr. Duxbury for a long time, not only as a member of the choir, but as a close and personal friend, and had proved him to have the interests of the choir at heart. The presentation consisted of a beautiful marble timepiece and a walnut musical cabinet, besides a photograph of the choir, which is to be added as soon as possible. Mr. Duxbury returned thanks for the handsome gifts. He said he had been utterly taken by surprise. He would treasure the articles as a proof of the good feeling which had always been a characteristic of the choir. What he had done had been done willingly. The unanimity of the choir had inspired him to the work, and he hoped they would continue in the future as in the past. He felt sure that if that were done they would accomplish even greater achievements than hitherto.

COGGESHALL (Essex).—A concert on behalf of the Congregational Church Organ Fund was given in the Lecture Hall, on Wednesday, November 20th, by the church choir. The audience was large, the hall being packed. The programme opened with "The Heavens are Telling" (Haydn), the trio being well rendered by Miss Simmons and Messrs. H. Sadler and H. J. Simmons. The Rev. G. A. Hamson then sang "The Good Shepherd" (Barri), and this was followed by an arrangement of Gounod's "There is a green hill," the solo being tastefully sung by Miss Emily Bright. The chief item on the programme was Gaul's "Ruth." This was a splendid success. Miss Annie Spurge sustained in a capable manner the part of Naomi. The beautiful singing of Miss Mary Dalton as "Ruth" came as a surprise to many in the audience. Miss Emma Smith well rendered the smaller part allotted to "Orpah." The singing of the Rev. G. A. Hamson, especially in the air "Glory to Thee, O Lord," was greatly appreciated. The choral parts reflected great credit on the choir, especially as most of them had never taken part in a work before. Miss Beard ably presided at the piano. Mr. J. R. Smith conducted.

DORCHESTER.—A very enjoyable programme of sacred music was given in the Congregational Church on December 16th, under the able direction of Mr. Arthur G. Bawler, who presided at the organ. Anthems were given by the choir, and solos by Miss Webber, Miss Bawler, Mrs. A. G. Bawler, Mrs. A. S. Hill, and Messrs. P. Rees and A. Hooper. There was a large audience.

FOLKESTONE.—A creditable performance of "Christ and His Soldiers" was given in the Wesleyan Church by the choir and friends on the 18th ult., under the careful conductorship of Mr. Bramley. The solos were sung by Miss Spoor, A.R.C.M., Miss Newall, A.L.C.M., Mr. Gordon and Mr. Wilkins, all of whom sang expressively. The accompaniments were played by a small orchestra led by Miss Tiffen. Mrs. Walton presided at the organ with her usual skill.

GLASTONBURY.—The annual Choir Sunday was held in the Congregational Church on December 8th, when special services were held. In the afternoon, Mr. Wilfred Chamberlain (the organist) gave an organ recital in the church to a very large audience. The recital commenced with an overture by T. Adams. This was followed by an anthem by the choir, "It is high time to awake out of sleep"; after which the organist gave Bach's "Passacaglia in C minor." The next piece was a solo by Master W. Williams, "Thou didst not leave His soul in hell," from the "Messiah," followed by

C. Vincent's "Sunset Melody" on the organ. Miss Chard, L.R.A.M., of Bridgwater, next sang "Calvary," and this was succeeded by G. F. Vincent's "Coro Grandioso" on the organ. "A Dream of Paradise" (Hamilton Gray) was then sung by Miss E. Murch, which was followed by Mendelssohn's "Sonata No. 4," the concluding piece being Sullivan's anthem, "O love the Lord," rendered by the choir. At the evening service the pastor, the Rev. A. W. Bennett, preached a very appropriate sermon. During the service, several anthems were very ably rendered by the choir, under the leadership of Mrs. Vicker. Solos were also given by Miss Murch ("The Holy City") and Miss Chard, L.R.A.M. ("There is a green hill far away," Gounod). Mrs. G. Champion and Miss L. Chamberlain rendered "He shall feed His flock" ("Messiah"), and Miss L. Chamberlain gave a very fine rendering of Prout's "Be ye sure that the Lord He is God." Mr. Chamberlain also played several beautiful voluntaries on the organ. All were given with great skill and grace of expression, and contributed largely to the brightness and success of the service.

GLOSSOP.—An excellent performance of "The Messiah" was given in Wesley Chapel on Sunday afternoon, December 15th, by a band and chorus of 100 performers, Mr. Henry Fielding presiding at the organ, and Mr. E. Waterhouse, J.P., conducting. The choruses especially went very well. The principals were Madame Hayman, Miss Ethel Ramsden, Mr. R. Alexander and Mr. Hugh Spencer. There was a large audience. At the evening service special music was rendered by the choir and soloists under the able direction of Mr. Fielden.

GOLCAR (near Huddersfield).—A very fine 3-manual organ of forty-four stops has just been erected in the Baptist Church by Messrs. Brindley and Foster.

HEYWOOD.—On Sunday evening, December 15th, the Bridge Street Primitive Methodist Chapel Choir gave selections from the "Messiah" in a manner that reflected great credit on the choir. The conductor was Mr. Lot Astley, and the organist Miss E. Royds. The Rev. J. D. Jackson gave a short address.

KEIGHLEY.—A very interesting and profitable evening was spent at Long Lee Wesleyan Chapel on Tuesday, December 3rd, when the choir, under the leadership of Mr. D. Woollard, rendered Berridge's sacred cantata, "The Love of God," and Hessey's "The Gipsies' Holiday." Both were given in a very praiseworthy manner, Miss Spencer (soprano) showing to good advantage. Miss Woollard (contralto) ably rendered the solos, "My son, despise not" and "When I had wandered." The duet, "Now are we children," by Miss Spencer and Miss Woollard, was sung in excellent style. Mr. W. Mitchell undertook the tenor solo, and Mr. B. Fowlds the bass in "The Gipsies' Holiday." The ladies were attired in gipsy costume, which made a good effect. Miss Spencer was chosen as queen, a part she filled in an excellent manner. Miss Marsden accompanied throughout with her usual good taste.

MANCHESTER.—At the Besses Congregational Church, the anniversary services were held on Sunday, November 24th. The preacher, morning and evening, was the Rev. Adam Scott, of Southport. In the afternoon an address to scholars, teachers, parents and friends was given by the Rev. E. W.

Howes, of Cheetham Hill. Special hymns, etc., were sung with fine effect by the scholars. A collection was made at each service on behalf of the church funds. The choir, under the direction of Mr. Leaver, the organist and choirmaster, sang the following music:—Morning: Introit, "Almighty and Everlasting God" (Goss); anthem, "O praise God in His Holiness" (Thos. Tallis Trimmell); offertory sentence, "He that soweth little" (Barnby). Evening: Introit, "O, Lord and Ruler" (Stainer); anthem, "The Glory of the Lord" (Goss); offertory sentences, "To do good and to distribute" and "Do ye not know that they who minister" (Edmund Rogers); vesper (unaccompanied), "I will lay me down in peace" (Newkonn).—The eighth annual performance of the "Messiah" took place at the Moss Side Baptist church, and was the most successful of the series. A large chorus of 150 were present, comprising members of the Hallé Choir and the Nonconformist Choir Union. Mr. Granville Humphreys conducted, and the soloists were Miss Bessie Blackburn, Miss Bella McKenzie, Mr. W. D. Holgate, and Mr. Fowler Burton. The solos and choruses were well rendered. Mr. Fowler Burton, in the bass solos, was remarkably fine. Mr. J. W. Turner, the organist of the church, and the newly-appointed organist to the N.C.U., played the accompaniments very tastefully.

NAILSWORTH.—The excellent talent announced to appear at the musical service and sacred concert held in Shortwood Baptist Chapel attracted a large audience. Selections from Mendelssohn's "St. Paul" and "Elijah," Handel's "Messiah" and "Judas Maccabæus" and Anthems from the Baptist Church Hymnal were given by the choir connected with the chapel, who had the assistance of several friends, together numbering sixty voices. In the absence of Miss Beatrice Chapman through indisposition, Mrs. J. W. Lane, at very short notice, kindly rendered Allitsen's "A Song of Thanksgiving" and Mendelssohn's "O rest in the Lord." In the latter her sympathetic voice was heard to great advantage. The solo parts in the anthems "In My Father's House" and "Sun of my Soul" were taken by Mrs. O. Jeffery, and were beautifully given. Miss Edith Clissold played two violin solos very effectively. The singing, both of solos and choruses, was greatly enjoyed. Mr. W. Antill was conductor. Mr. H. W. Antill presided at the organ with his well-known skill. On a recent Sunday evening a special musical service of a highly successful character was held, and by request the augmented choir sang Mendelssohn's "Sleepers, wake," "Judge me, O God" (43rd Psalm), and Turner's "Sun of my Soul." The Rev. O. Ayres preached an appropriate sermon. There was a very large and appreciative congregation.

OSWESTRY.—Thursday, November 28th, was the day set apart by the Mayor of the ancient borough of Oswestry (J. Parry Jones, Esq.) for the state visit to the Established Church. A huge procession was marshalled in front of the Guildhall, and the Mayor was attended by his two chaplains, the Rev. Norman Ogilvy, vicar, in hood and gown, and the Rev. J. J. Poynter, pastor of Christ Church (Congregational), in Geneva robes. He was supported by the Aldermen and Corporation, borough and county magistrates, past mayors, officials, ministers and clergy, masters and scholars of the Grammar School, friendly societies, and trade societies. Guards of honour were formed by Depot (detachment) Oswestry and Ellesmere Companies of K.S.L.I., detachment of "E" Company R.W. Fusiliers, and

"F" Squadron Imperial Yeomanry. At the Parish Church a united choir of two branches of Established Church, Christ Church (Congregational), and Zion (Calvinistic Methodist) met the procession. A striking expression of goodwill was to be seen in this united choir, the members of the Nonconformist choirs being attired in white surplices, similar to those worn by the Established Church choirs. This was further shown in the musical arrangements. The organist of the Parish Church conducted the choir, which contained about 150 voices, the organist of Holy Trinity Church (Established) presiding at the organ, and the organist of Christ Church (Congregational) having the direction of the orchestra. The special anthem was Stainer's "Lord, Thou art God," which was admirably rendered. Great disappointment was expressed by members of the other Nonconformist choirs at not being able to assist, owing to the anthem only being published in the old notation, and they being readers of tonic sol-fa only. But for this, and lack of accommodation, the choir would probably have numbered fully 300 voices.—A probably unique festival was held at Christ Church on November 29th. In response to an invitation from the Rev. J. J. Poynter and the choir, a large number of the members of the church and congregation attended a *conversazione* in the Assembly Rooms, which were beautifully adorned with plants, flowers, banners, flags, etc., for the occasion. The numerous company were received by the minister and Mr. J. H. Ollerhead, choirmaster and organist. In formally welcoming their guests, on behalf of the choir and himself, Mr. Poynter spoke of the pride and satisfaction with which he was glad at all times to associate himself with his choir, of the feelings of affection that existed between him and them, and the valuable aid they always were to him in the conduct of the worship. The suggestion of that evening's engagement had come from them, and he had been greatly pleased with the zeal and cordiality with which its present form had been arranged. An excellent programme had been prepared, and the several items were much enjoyed. During the evening short speeches were delivered by the Mayor, Messrs. W. Jackson, J. H. Ollerhead, F. Allmand, and Rev. J. Davies Jones. The entire proceedings were a great success.

REIGATE.—The Congregational Church Choir (augmented for the occasion) gave a rendering of Facer's "Pilgrim Fathers" in the church on December 5th. The work was performed in good style, and did not fail to secure the warm appreciation of a large audience. The choir were very fortunate in securing the services of Mrs. Lawrence Briant for the soprano solos, and it may be said at once that her singing largely helped to make the concert a success. Both in the solos, and in the duets with Miss Rose Miller (contralto), she was equally delightful. The chief characters assumed were "King James," "John Robinson," and "William Brewster," by Mr. J. E. Hall, M.A. (baritone); "William Bradford," by Mr. W. H. Wenman (tenor); "Joan Helwisse" and "Priscilla Mullins," by Mrs. Lawrence Briant; and "Mary Brewster," by Miss Rose W. Miller. Miss Griggs and Mr. G. Oakshott, respectively, played the accompaniment on piano and organ, Mr. F. J. Buckland conducting. The quartet of male voices consisted of Messrs. Hart, Andrews, Turner, and Mollison. It should be mentioned that the Rev. G. Currie Martin, M.A., B.D., gave a short introductory address, explaining the story, and the audience were the better able to

follow intelligently. A collection on behalf of the Organ and Choir Fund was taken.—On Saturday, 7th ult., the choir gave a most successful concert of a miscellaneous character, at the Redhill Congregational Schoolroom, in connection with the "Men's Own." A most enthusiastic audience was present, apparently thoroughly enjoying the music, which consisted partly of the Crystal Palace Festival music and other part songs, duets, etc., Miss Grace Buckland, with her delightful mandoline solos, fairly capturing the fancy of the listeners.

SOUTH SHIELDS.—The new organ in the Methodist New Connexion Chapel, Laygate-lane, was opened by a recital given by Mr. J. M. Preston, of Newcastle, Mrs. Foggin and Mr. J. R. Young being the vocalists.

WOKING.—On Wednesday, December 4th, a united choral concert was given in the Baptist Church by the combined Baptist and Primitive Methodist Choirs (about forty-five voices), under the direction of Mr. R. Taylor, choirmaster of the Baptist Church. Part I. was miscellaneous, containing a piano solo by Miss Woods, two violin solos by Miss E. Weston, A.C.V., songs by Mrs. Pyle, Mrs. Bissell, Mr. Burnett, and Mr. Hatherill, a recitation by Mr. Walker, and choruses by the choir, one of which, Gounod's Ave Verum in E flat, was sung unaccompanied, with good expression and perfectly in tune. Part II. consisted of Berridge's cantata, "The Love of God." This bright and melodious little work was the best half of the concert, if the opinion of the audience is a criterion. The solos had been carefully prepared, and were excellently rendered by Mrs. J. Pyle (soprano), Mrs. Bissell (contralto), Mr. W. Sumner (tenor), conductor Primitive Methodist Choir, and Mr. Hatherill (bass). The chorus "Trusting in the promise" was taken somewhat differently from the composer's intention, viz., the first strain as trio by Misses A. and N. Macdonald and Mrs. Bissell, and the middle portion as tenor and bass duet by Messrs. W. and A. Sumner. This chorus with its lilting rhythm proved to be the favourite with the audience. All the choruses went with precision, and the choir acquitted itself excellently, considering that the opportunity for united rehearsal was very limited. Light and shade were well observed. "God is love" and "Lift up your hearts" were the most popular with the singers. The choir was well balanced, and the members feel pleased with the result (musically) of the first united Nonconformist choir concert. Mr. W. Holdaway at the piano and Mr. G. Macdonald at the organ gave great satisfaction by their excellent accompaniments. Unfortunately, there was a dense fog, and the audience was consequently less than might have been expected under better climatic conditions.

COLONIAL.

BRITISH GUIANA.—"Choir Sunday" was observed at Mission Chapel, New Amsterdam, on September 20th. The huge building, seating over 1,500 persons, was packed. The pastor, Rev. H. J. Shirley (late of Fulham Congregational Church), preached an eloquent sermon on the Saviour's last hymn, and the service was a thorough success. The choir, under the direction of Mr. J. Salton, rendered "Hear My Prayer," "Ye shall dwell in the Land" (Stainer), and Darnton's "I will sing of the mercies of the Lord for ever," closing with the "Hallelujah" chorus. Miss Jessie Pitt presided at the organ, and when at the close of the service "Tallis' Canon" was sung by the immense congregation, it was felt

that a great day had passed. The congregational singing was very hearty, and the final item was heard far beyond the confines of the building. It is decided to make the service an annual fixture.

New Music.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW, E.C.

Sing unto God. Anthem. By A. Tiffany. 2d. —A simple, broad anthem, for festivals or general use. There are solos for tenor and alto respectively.

NOVELLO AND CO., BERNERS STREET, W.

Thirty-two Original Tunes. By F. Cowley.—Some of these tunes are very nice and certainly sing well. As they are set to hymns which are already wedded to well-known and very popular tunes, it is doubtful if they will be much used. The melody only seems to be by Mr. Cowley, the harmonies being filled in by others.

SAMPSON LOW, MARSTON AND CO., ST. DUNSTON'S HOUSE.

The Great Musicians. A series of Biographies. Edited by F. Hueffer. 2s. 6d. each.—In this excellent series we have the biography of the following eminent composers:—Bach, Beethoven, Cherubini, Handel, Haydn, Mendelssohn, Mozart, Purcell, Schubert, Schumann, Wagner, Weber, Rossini, English Church composers. The following are among the writers of these interesting volumes: J. A. Fuller Maitland, Frederick J. Crowest, H. Sutherland Edwards, F. Hueffer, W. Alex. Barrett, H. F. Frost, W. S. Rockstro. The story of each composer's life is told, and at the end of every volume is a detailed list of his works. For reference, therefore, these handsome little books are of great value. Every musician certainly ought to have them on his shelves. Each author seems to have very carefully sifted his materials, and we have nothing but interesting and useful information left.

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Come unto Me. Anthem. By H. W. Graves. —Melodious. The tenor solo is smooth and final chorus bold.

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Soldiers of Christ, Arise. Song. By W. H. Jude. 2s.—A bold, martial song, with an excellent accompaniment. Very suitable for P.S.A. use.

The Trumpeter's March. For piano. By W. H. Jude. 2s.—A descriptive march, and very good of its kind; but the trumpet call becomes a little monotonous.

Love's Message. Song. By Francis Böhr. 2s.—A pleasing but simple little song.

Every Inch a Sailor. Song. By W. H. Jude. 2s.—This nautical song ought to be very popular. It is a good rollicking melody, and the words are "catching."

The Liedertafel Series of Carols, Choral Hymns, etc. By W. H. Jude.—This series contains some excellent settings of popular hymns, and some pretty things for children.

Music and the Higher Life. By W. H. Jude. The compositions of Mr. W. H. Jude are widely known and as highly appreciated. They have been collected in this volume ("Music and the Higher Life," 3s. 6d. net, Reid Bros., Castle Street, W.), together with a sketch of his life and spiritual experiences. Much is made of certain hymns by reason

of a supposed religious force pertaining to them alone, and crude harmonies and unmelodious melodies are excused on the ground of their association with well-known words. Mr. Jude's volume goes to prove that it is possible to combine simple words with music of a highly "popular" order, which is also artistic and musicianly. Such old hymns as "There is a happy land," "Thank God for the Bible," and others of a like nature, are firm favourites with children, and although the music is advanced, young people learn the melodies easily. "Onward, Christian soldiers," is set to a most stirring and melodious air, and is arranged for solo voice, chorus, and male voices in two of the verses. It is a fair sample of the settings of many popular hymns, and is such an one as a large body of people would sing with delight. Mr. Jude's experience as a mission preacher with music in plenty at every service is here placed at the disposal of those who have to cater for "People's Services," and choir-masters and organists will find the pieces a welcome relief to the unsatisfactory occupation of singing poor tunes because they are set to words deemed suitable for mission work. The book contains over 100 pieces, and is very warmly commended to our readers.

BRITKOPF AND HARTEL, 54, GREAT MARLBOROUGH STREET.

Roseen Dhu. Irish Vocal Suite. By Michele Esposito.—A series of old Irish airs, well arranged and set to lyrics by Alfred Perceval Graves. A graceful series of songs.

WILKES AND CO., 88, WALWORTH ROAD, S.E.

The Choristers' Register and Organists' Record.—This "Register" is likely to be of great service to secretaries and organists. In addition to usefully-arranged pages for recording the attendance of the choristers, space is given for noting the voluntaries, anthems, etc., used from time to time—forming a very complete and concise work.

To Correspondents.

PEDALS.—Both firms make good attachments, and it is doubtful if there is really much difference between them. A pedal board without attachment to the keyboard is not very satisfactory.

ESSEX.—We believe nothing definite is yet done as to the music. The committee have only just started work on selecting hymns.

E. E. D.—The choir-master is head of the music. It is his duty to select the music and direct its rendering. The organist ought to help to carry out the choir-master's ideas. It is well, however, as far as possible, for the choir-master to consult with the organist beforehand. This would probably prevent friction, and his counsel might be of advantage. When a difference of opinion arises, the choir-master must decide, and his word should be final. But it is no part of the choir-master's duty to tell the organist how he is to play; that must be left to his own discretion. It is very awkward when the two officials do not see eye to eye; but a little "give and take" and the cultivation of a friendly feeling usually get over the difficulty.

The following are thanked for their communications: A. G. B. (Dorchester), C. F. (Sheffield), T. R. M. (Devizes), G. E. (Brighton), E. E. (Machynlleth), F. R. D. (Ely), W. J. (Carmarthen), J. M. L. (Glasgow), T. T. (Cromer), W. J. C. (Uxeter), F. E. R. (Braintree).

Staccato Notes.

THE profits of the Leeds Festival amounted to £1,657.

JOSEPH GABRIEL RHEINBERGER, the eminent musician, is dead.

THE King's private band is being reorganised by Sir Walter Parratt.

THE death is announced of Mr. Edwin Barnes, a well-known London organist.

WAGNER left an autobiography, which at his own desire is not to be given to the world till 1913.

MR. CHARLES LOCKEY, the first singer of the tenor solos in "Elijah," died last month at Hastings, aged 81.

A PRIZE of £2,000 is offered for the best opera to be produced in Milan in 1904. British composers can compete.

THE Dean and Chapter of St. Paul's Cathedral propose to erect a tablet giving a list of the organists of the Cathedral.

THE Nottingham Sacred Harmonic Society gave "Elijah" at the Queen's Hall, London, with great success. The ladies especially distinguished themselves.

DR. ELGAR'S "Dream of Gerontius" was given at Dusseldorf on the 19th ult., with great success. The composer was cheered by the orchestra, and presented by the chorus with a laurel wreath.

LAST autumn a sealed bottle was washed ashore on the Carnarvonshire coast, containing a musical MS. The melody has been set to a popular Welsh hymn, and is now sung in many chapels. The tune is called "The Tune in the Bottle."

KING LUDWIG OF BAVARIA possessed the MSS. of Wagner's early works, and three of his early operas will shortly be revived at the Munich Opera House. These are "Rienzi," which at one time was in the Carl Rosa repertory, "Die Feen," which was experimentally revived in 1887, and "Das Liebesverbot."

Accidentals.

APROPOS of testimonials, the following was recently given to an organ-blower, who, as it turned out afterwards, had to be dismissed for drunkenness:—

"Gentlemen,—Having now known Mr. —, formerly blower at the Parish Church, . . . for a considerable number of years, I can give a decided opinion of his character. As an organ-blower is (*sic*) abilities are simply surprising. He can blow to all kinds of music—and has a wonderfully steady hand while operating on the bellows. He may be termed a scientific blower, and if it had not been for his enemies, he would probably have attained a very high position in our parish church."

BOGGS'S OLD FRIEND: "Great heavens, man! Do I find you reduced to playing a cornet at the street-corner to make a living?"

Boggs: "I ain't doing this to make a living. My wife won't let me practise in the house."

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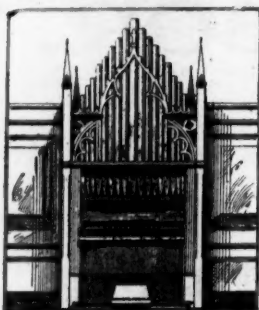
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